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KUNKEL'S MUSICAL REVIEW

JUNE, 1901

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32 PAGES OF MUSIC AND MUSICAL LITERATURE IN THIS NUMBER.

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BEETHOVEN'S HERO.

A work of art requires no explanation. But the very title Beethoven gave the "Heroic Symphony" confuses rather than explains it away. Chained to his one idea, Wagner asserted that Beethoven's hero was not a military hero, but a young man of complete spiritual and physical endowment, who passed from mere brute delight in life and his strength through tragic suffering to a high spiritual satisfaction in love; that is to say, he asserted that Beethoven's hero was Parsifal or Siegfried.

Now, this much of Wagner's theory is true, that Beethoven would not worship a mere human butcher any more than he would worship a pork butcher as a hero. On the other hand, Beethoven's hero was undoubtedly a military hero—Napoleon Bonaparte. We know that the symphony was originally dedicated to Napoleon; that the dedication was altered when Napoleon as (Beethoven thought) turned traitor and became Emperor; we know that when the news of his death came Beethoven composed the music for that event.

Of what parts, then, of Napoleon's career do the first and last two movements tell? These are questions which can never be answered; and, mere curiosity apart, it so happens that it matters little whether they are answered or not answered, so long as they are not answered altogether wrongly. For whatever events Beethoven might at any moment have in his mind he never tried to depict them, but only to communicate the emotion they aroused. He himself said as much. It is in the expression of human emotion he is supreme, and to feel aright the emotions of the heroic symphony we need only to have our minds clear of a story which Beethoven did not and could not have had in his mind.

THE municipal council of Nuremburg has restored the church of St. Catherine, in which Wagner laid the opening scene of "Die Meistersinger," with a view of converting the building into a museum. A monument to Hans Sachs is to be placed in it.

THE most musical town in the world is said to be Desterd, in Brazil To a population of fifteen thousand there are three hundred pianos and seven choral societies. Three small suburbs have two musical societies each.

HORACE P. DIBBLE gave a Pupils' Recital at the Conservatorium on the 9th ult., which proved an artistic success and was thoroughly enjoyed by the critical audience in attendance.

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JUNE, 1901.

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THE MUSICAL PROGRAMS AT THE PAN-AMERICAN EXPOSITION.

If, as Shakespeare sung, "Music hath charms to sooth the savage breast," the Pan-American Exposition, at Buffalo, promises to furnish enough of it, both in variety and volume, to have hypnotized the ravaging hordes of Genghis Khan, Attila and Tamerlane. Eighteen bands and seventy organizations will contribute to the musical feast at the Exposition this summer. The following dates have been assigned to the various bands: Seventy-fourth Regiment Band (35 men), May 1st to July 29th; Sixty-fifth Regiment Band (35 men), May 1st to July 29th; Seventy-first Regiment Band (45 men), May 6th to June 1st; Thirteenth Regiment Band of Hamilton (40 men), June 3rd to June 8th; Sousa's Band (50 men), June 10th to July 6th; Elgin Band (50 men), July 8th to August 8th; Scinta's Band (36 men), July 29th to August 24th; Carlisle Indian Band (40 men), July 29th to August 24th; Ithaca Band (35 men), August 5th to August 10th; Forty-eighth Highlanders (40 men), August 26th to August 31st; Robertson's Band of Albany (40 men), August 29th to August 31st; Salem Cadet Band (45 men), September 2nd to September 14th; Brookes' Band (46 men), September 9th to October 5th; Boston Ladies Band (30 ladies), September 16th to September 28th; Nineteenth Regiment Band (45 men), September 16th to September 21st; Phiuney's Band (45 men), August 26th to September 15th; Victor Herbert's Orchestra (60 men), October 7th to October 21st; Newsboys' Band of Grand Rapids. These organizations will be heard in the Temple of Music as well as on the various stands in the Plaza, Esplanade and other parts of the grounds.

The organ music to be presented daily at the Pan-American Exposition promises to be not only of great attractive interest, but of particular educational value as well. Clarence Eddy has expressed his admiration of the plan proposed, and all the organists who have been consulted feel that one of the greatest events in this country's history of organ playing is now in contemplation and preparation. Organists from all over the country will participate. Among the organists who have announced their coming are: Clarence Eddy, Frederic Archer, Mr. Hammond, Mr. Donohoe, Mr. Dethier, Mr. Stewart, and nearly 70 others. Frederic Archer will be the organist for Dedication Day, May 20th. The chairman of the committee on organ music, Mr. Simon Fleischmanu, has had a Herculean task in securing and arranging the details of a plan which includes services every day, and arrangements with people from all parts of the country. The Buffalo organists who will give recitals in the series are: Andrew T. Webster, H. S. Hendy, W. J. Gomph, W. S. Jarrett, Seth C. Clark, and Miss Marie F. McConnell.

The Temple of Music is au imposing and ideally beautiful structure, octagonal in shape, and occupying a site 150 feet square at the northwest junction of the Esplanade and the Court of Fountains. This temple will be crowned with a dome whose top is 136 feet above grade, will seat 1,200 people on the main floor and balconies, and will be provided with one of the largest and finest pipe organs in the United States, made to order, and supplied with many entirely new and ingenious accessories.

A musical event of extraordinary magnitude and attractiveness will be the triennial Saengerfest of the North American Saengerbund, to be held at Buffalo during the Pan-American Exposition period. On this occasion and for the stupendous singing feast the grand chorus of male voices will be increased from the largest previous number—3,000—to 5,000, and liberal drafts will be made upon the ranks of the world's most famous siugers. It is expected the Saengerfest will have for its auditorium the drill-room of the new armory of the Seventy-fourth Regiment, which will accommodate from twelve to fifteen thousand persons, and every foot of whose space will be required.

The principal uational holidays will be observed at the Exposition with musical festivals, in which school children will participate. There will be a grand jubilee chorus of thousauds of young voices in the spacious Stadium.

FRANZ RUMMEL DEAD.

Franz Rummel was born in London, in 1854, of German parents. He inherited his musical tastes from his grandfather, who was a distinguished teacher in his day.

He studied in the Conservatory at Brussels, where he won his first triumph—the grand prize of the first year. This success so impressed the authorities of the Conservatory that they made him a professor of the institution.

He made his first public appearance in 1871, at Antwerp, where his success was immediate. In 1877–8, he toured in Europe with Minnie Hauck and Ole Bull.

After these appearances in Europe, he made his first tour of the United States in 1879. He won in a short time the regard and affections of the musical public.

His second American tour was in 1886; the third in 1898. Up to that year, he had given about 700 concerts. For some years he taught at Stern's Conservatory in Berlin, then at Kullak's. In 1897, the Duke of Anhalt bestowed on him the title of professor.

Probably one of Prof. Rummel's most noted musical qualities was his extraordinary memory, which, it is said, had never been surpassed by any pianist.

On his first visit to America, Mr. Rummel met and married Miss Morse, daughter of Prof. Morse, the great electrical inventor. He had many friends in America, who learned with deep regret of his death.

JOHN PHILIP SOUSA has received a cable message notifying him that the French Government had recognized his services at the Paris Exposition by conferring upon him the decoration known as Officer of the Academy. To become an Officer of the Academy is the ambition of every French musician, the distinction taking rank next to that of the Legion of Honor, and is the principal recognition of artistic merit of France.

THE financial statement of the Pittsburg Orchestra for the season's work, while showing a deficit, indicates a slight improvement. The figures are: Receipts, $56,539.19; expenses, $78,704.54; deficit, $22,165.15. The deficit for 1899–1900 was $26,597.90. During the last ten seasons Theodore Thomas has performed with his Chicago Orchestra sixty symphonies by twenty-seven composers.

MISSOURI STATE MUSIC TEACHERS' ASSOCIATION.

The Missouri State Music Teachers' Association will meet at Columbia, Mo., June 18th–21st. Great interest is being manifested by teachers from all parts of the State. A new feature of the musical-festival part of the program will be a chorue of 40 voices from Sedalia, under the direction of Mrs. W. D. Steele. The officers for the year are W. H. Pommer, President, 777 Euclid Avenue, St. Louis; H. E. Rice, Secretary-Treasurer, 1010 Olive Street, St. Louis; Mr. John Picard, Columbia, Chairman of Executive Committee; Mrs. Carrie F. Voorhees, Kansas City, Chairman of Program Committee.

A COMMITTEE—with Prof. John Fiske, Arthur Foote and Horatio A. Lamb at the head—is trying to raise a fund of $10,000 for the musical department of Harvard University. This department has been growing, and now has over 100 students. Very few of the American Universities have a professorship of music, endowed and supported as are the other departments. We are still looking for wealthy art-patrons to show their appreciation for the opportunity of doing a great good in our institutions for higher learning.

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SPANISH DANCE.

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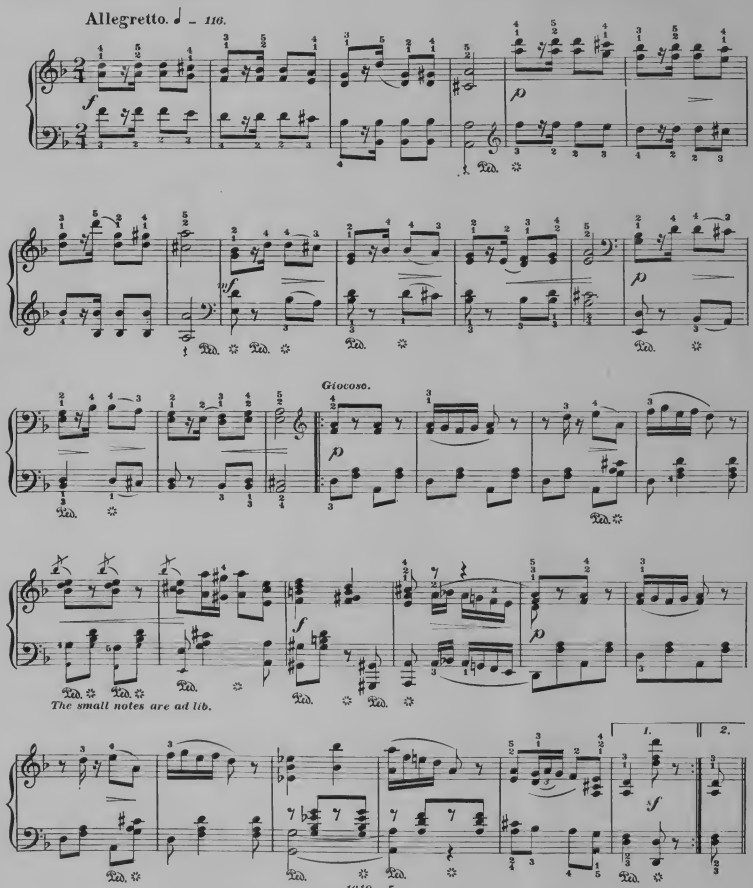

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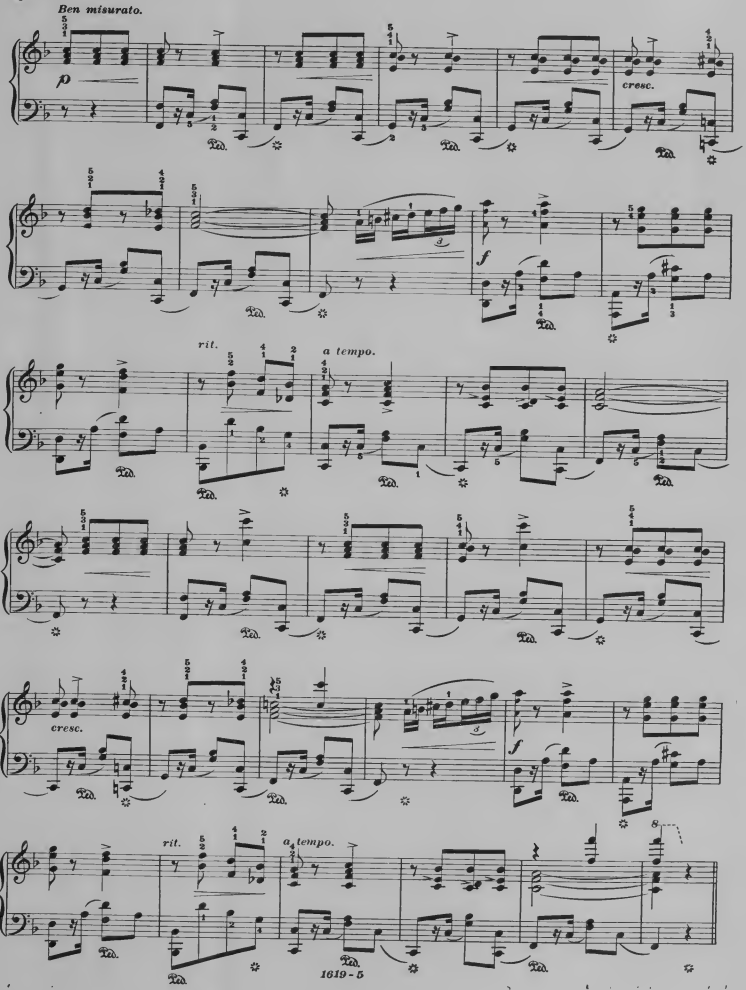
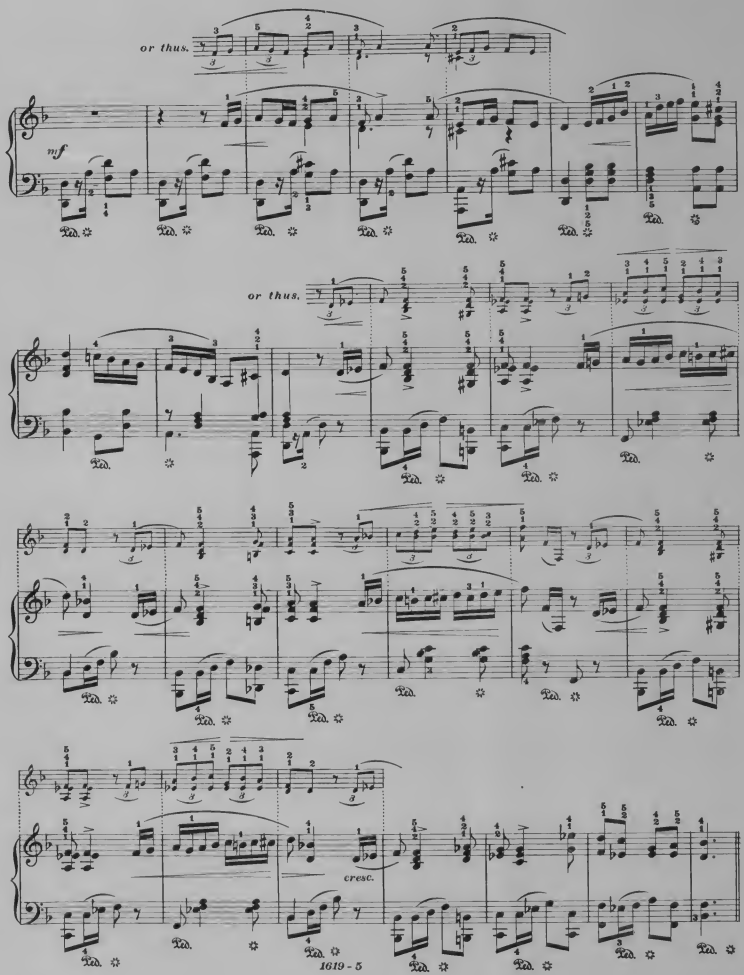
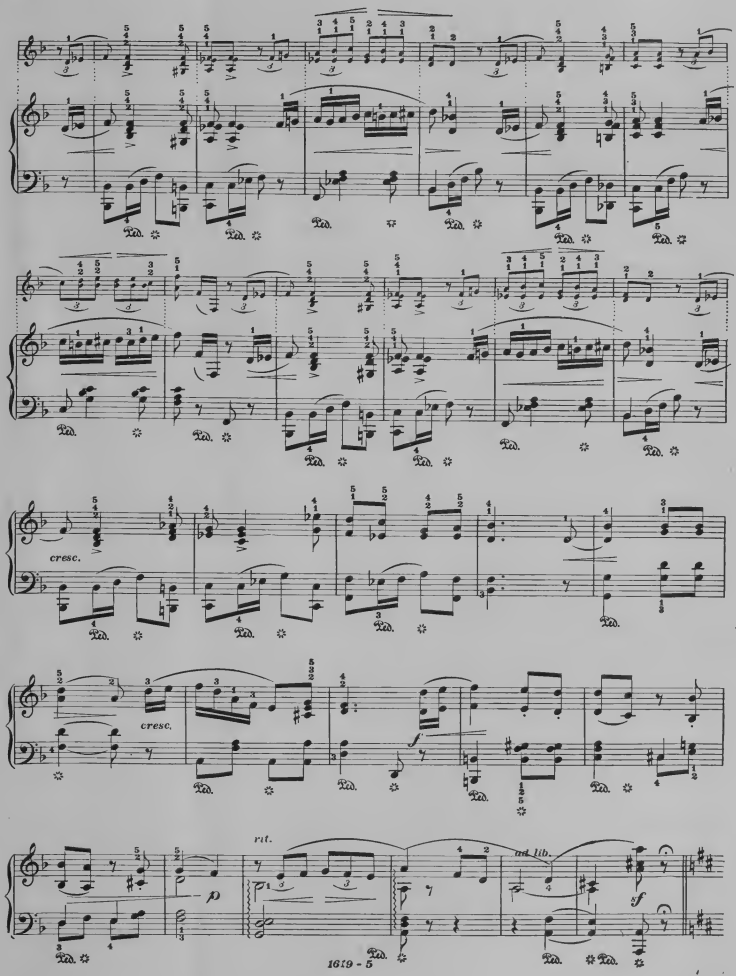
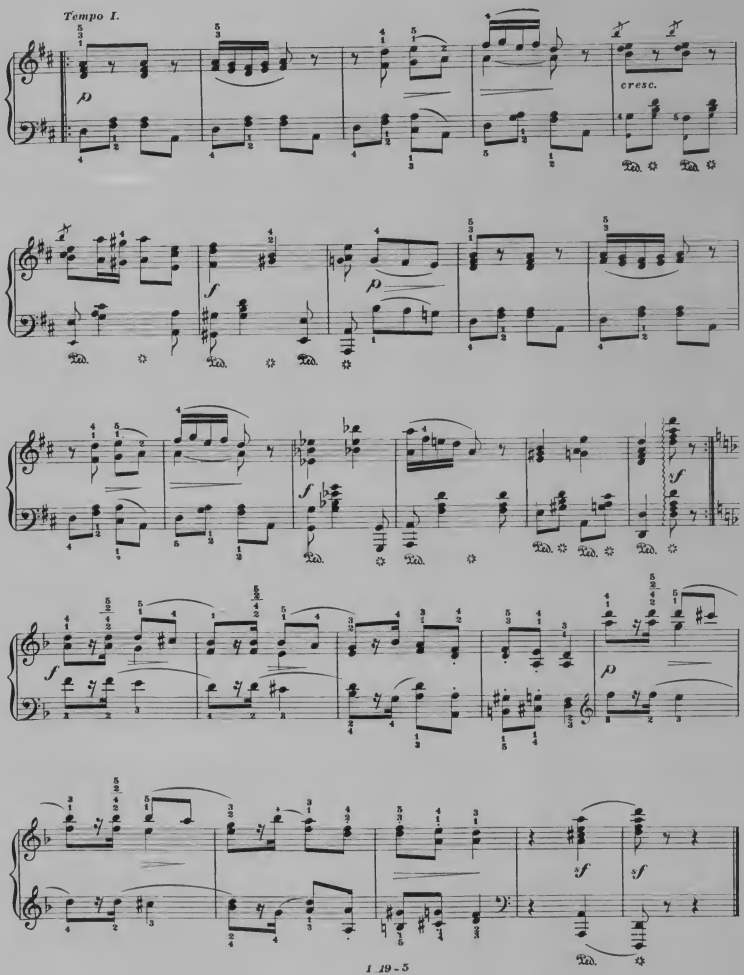

Ben misurato.
p
cresc.
f
rit.
a tempo.
cresc.
f
rit.
a tempo.
8


or thus.
mf
or thus.
cresc.


cresc.
cresc.
rit.
ad lib.


Tempo I.
cresc.

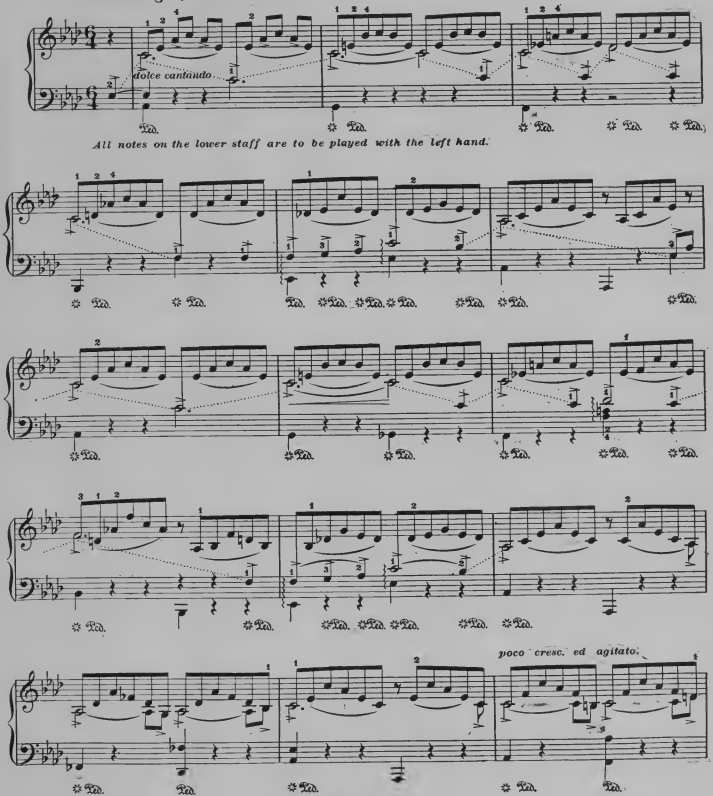
LIEBESTRAUM.

DREAM OF LOVE.

Nº 3. of Liebesträume.
Revised by Dr Hans von Bülow.

FRANZ - LISZT.

Poco Allegro, con affetto.



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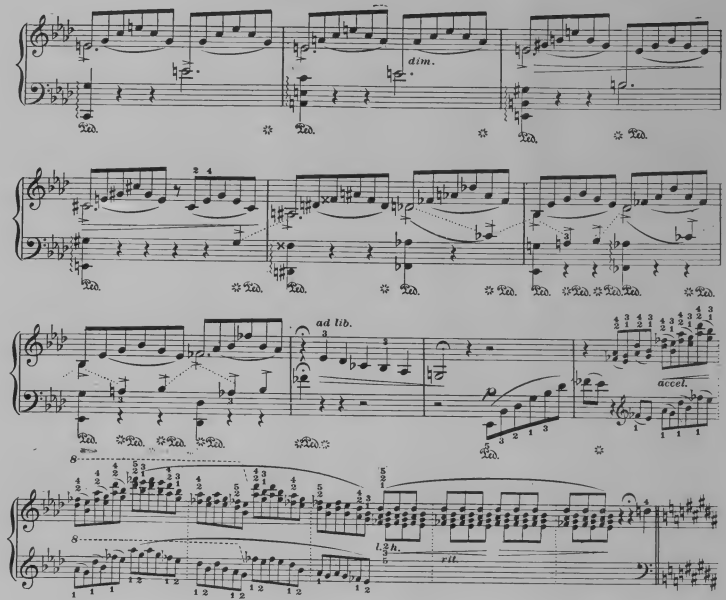

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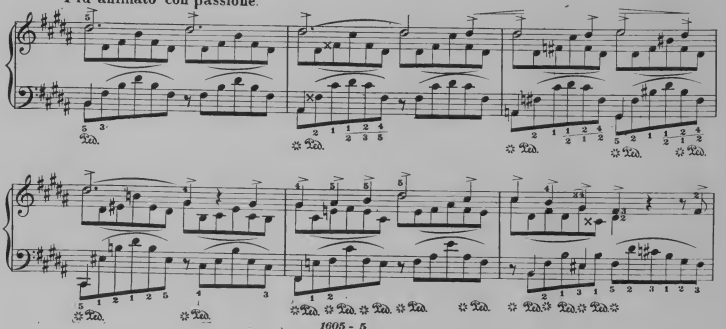

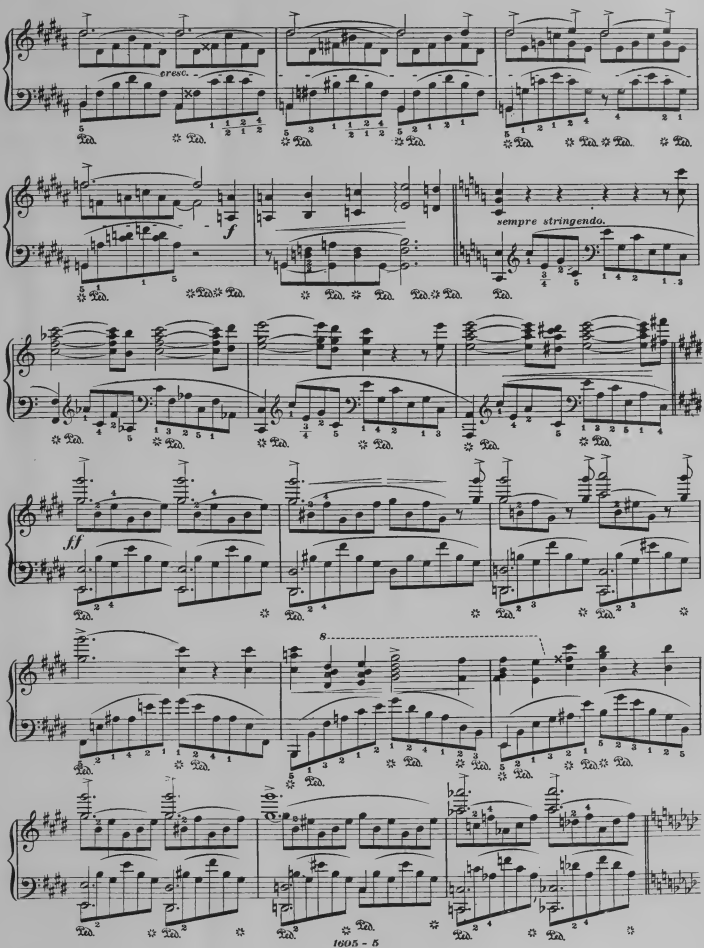
cresc.
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sempre stringendo.
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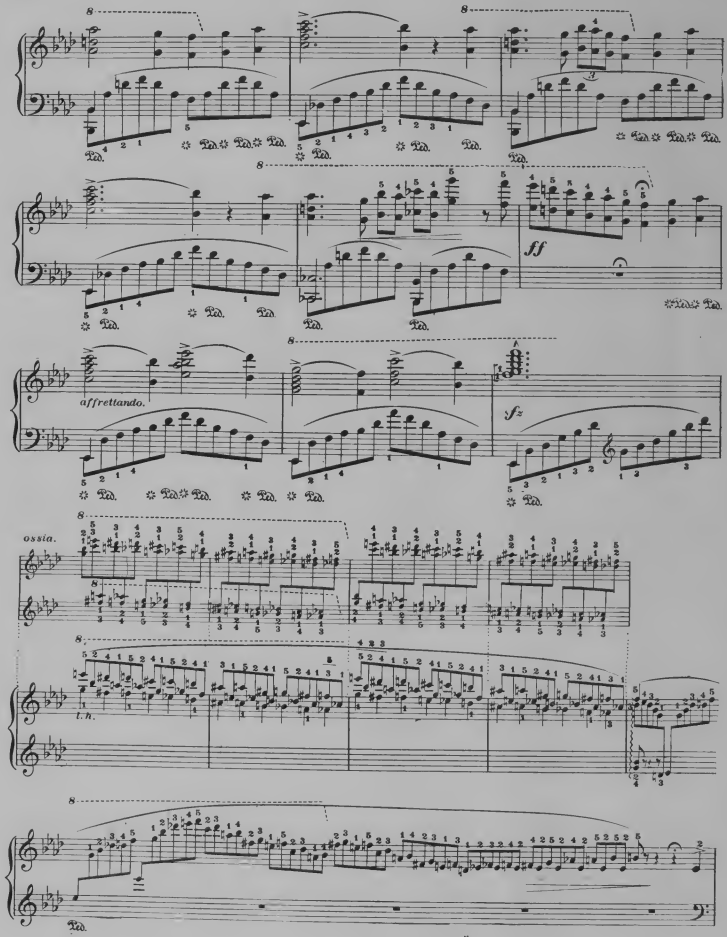
affrettando.
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ossia.
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Tempo I.

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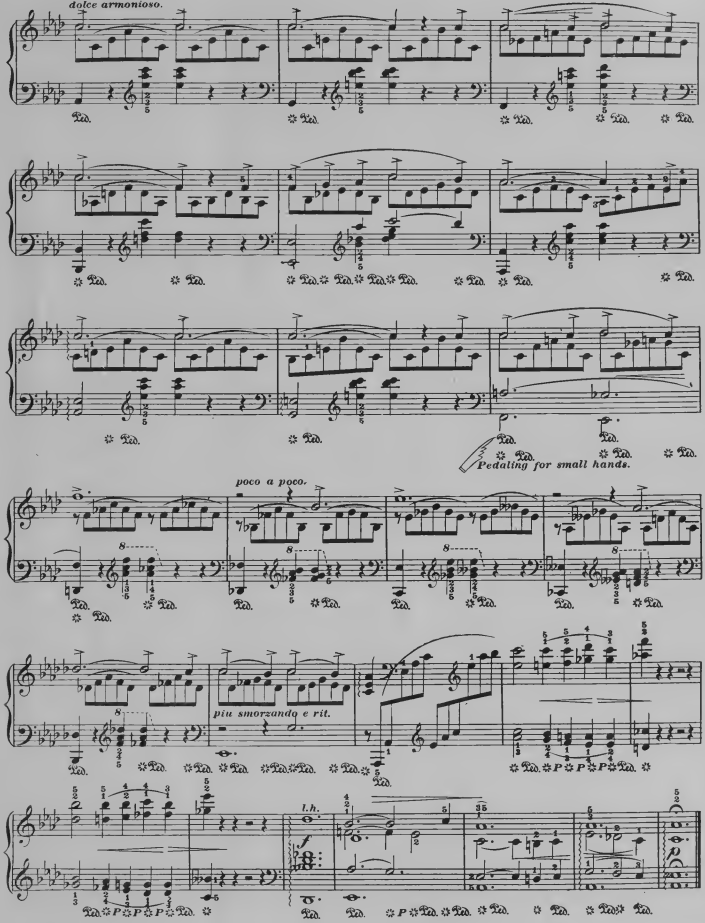

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LOUIS MEYER. Secondo. Arr.d by MELNOTTE

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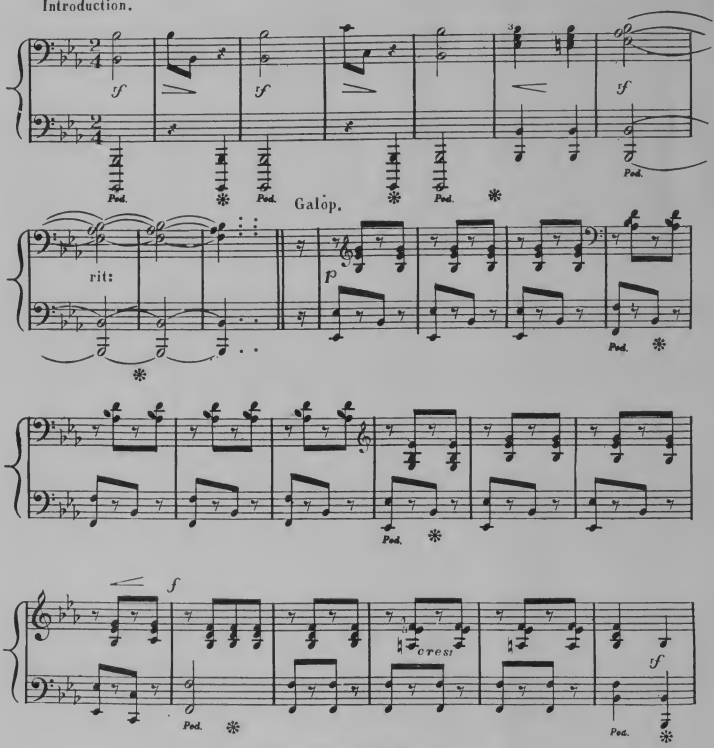

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Introduction.

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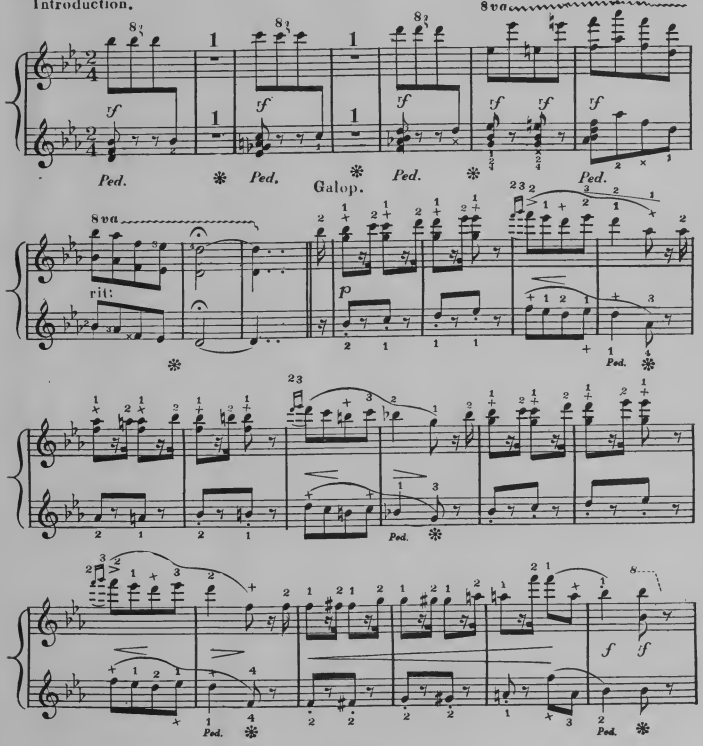

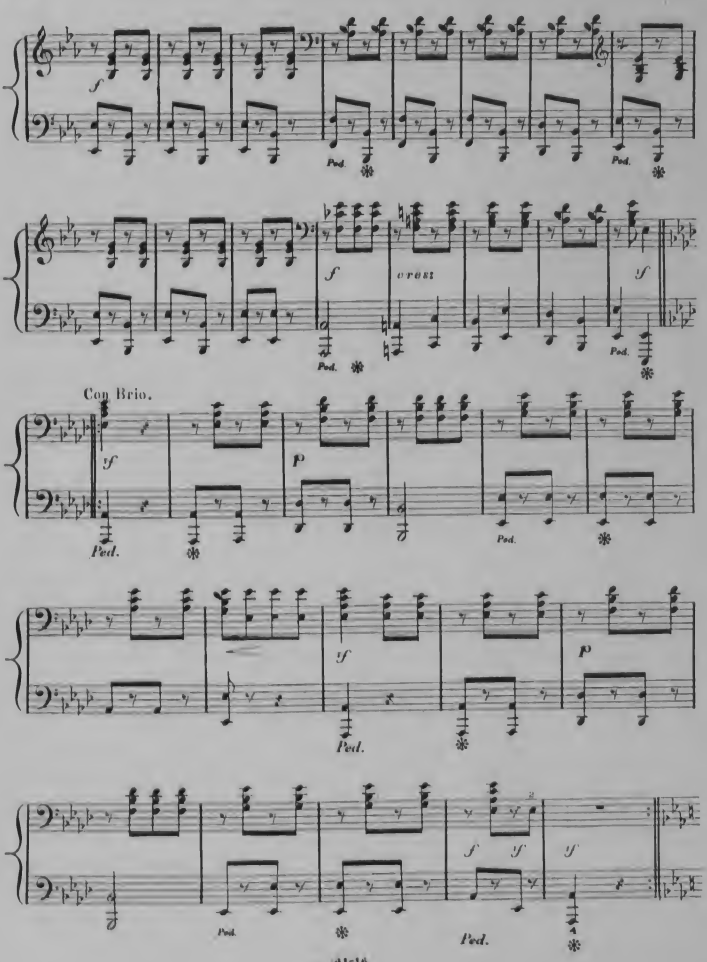
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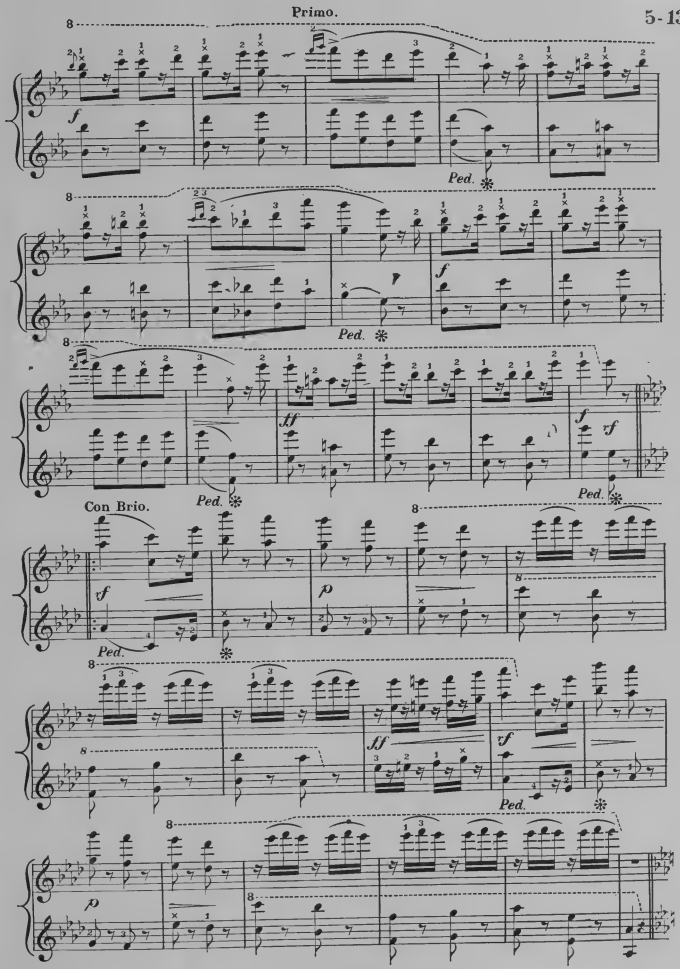
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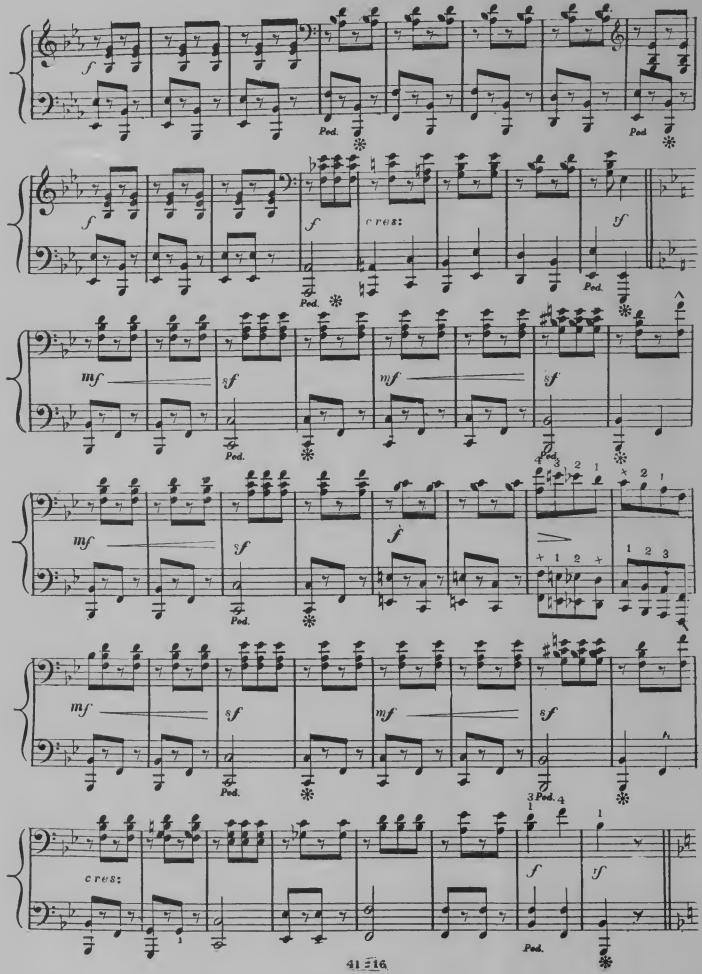
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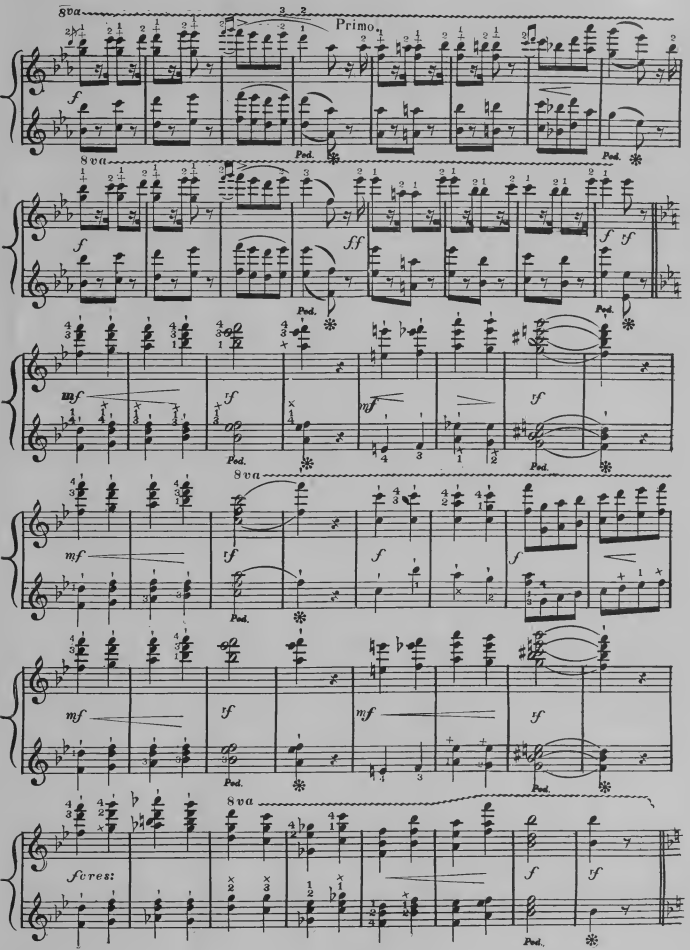
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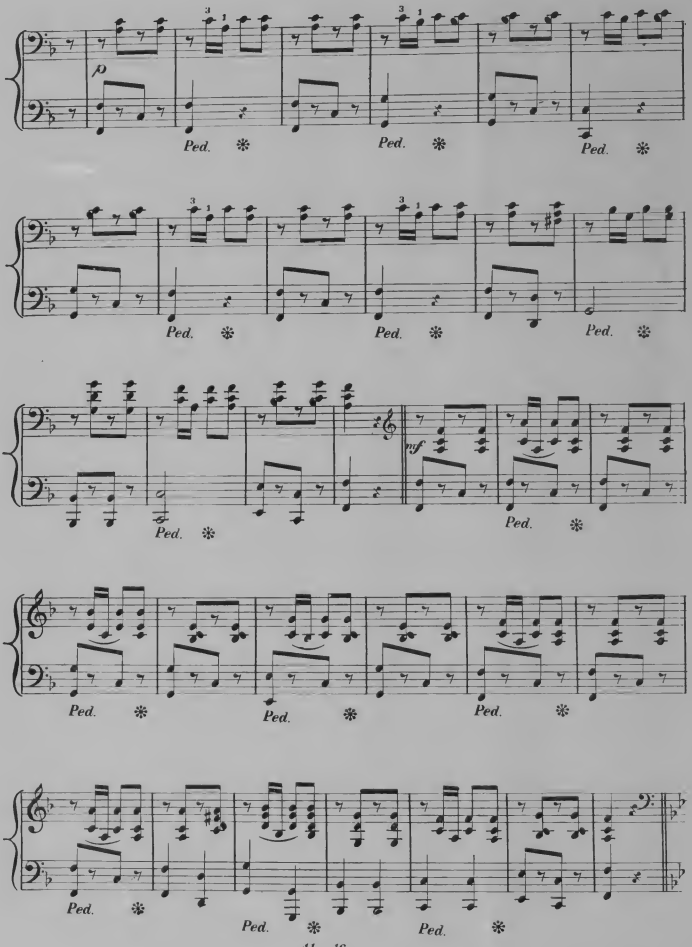
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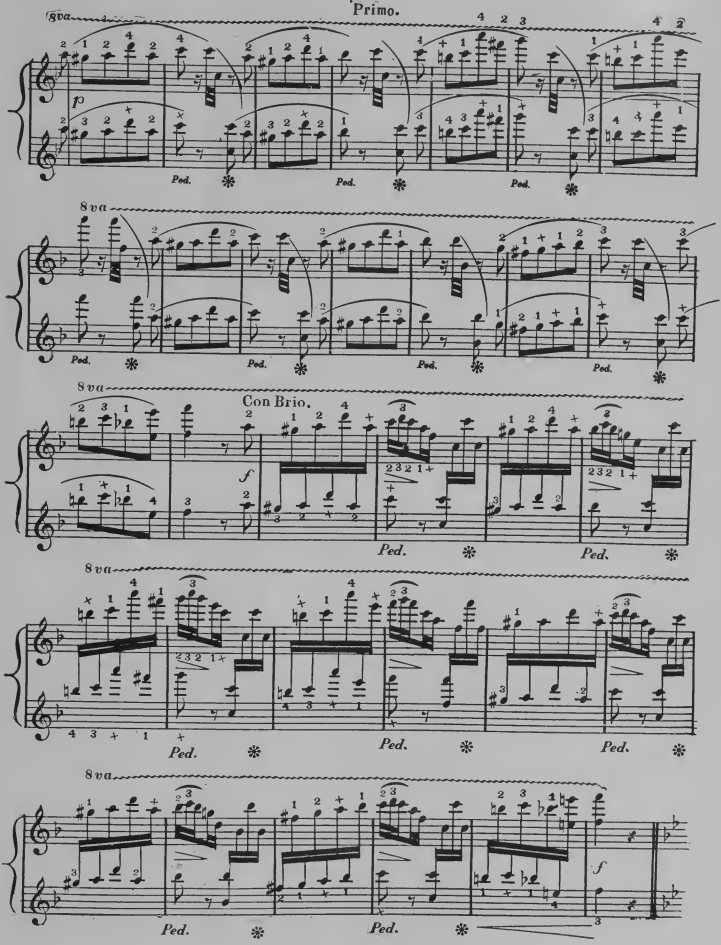
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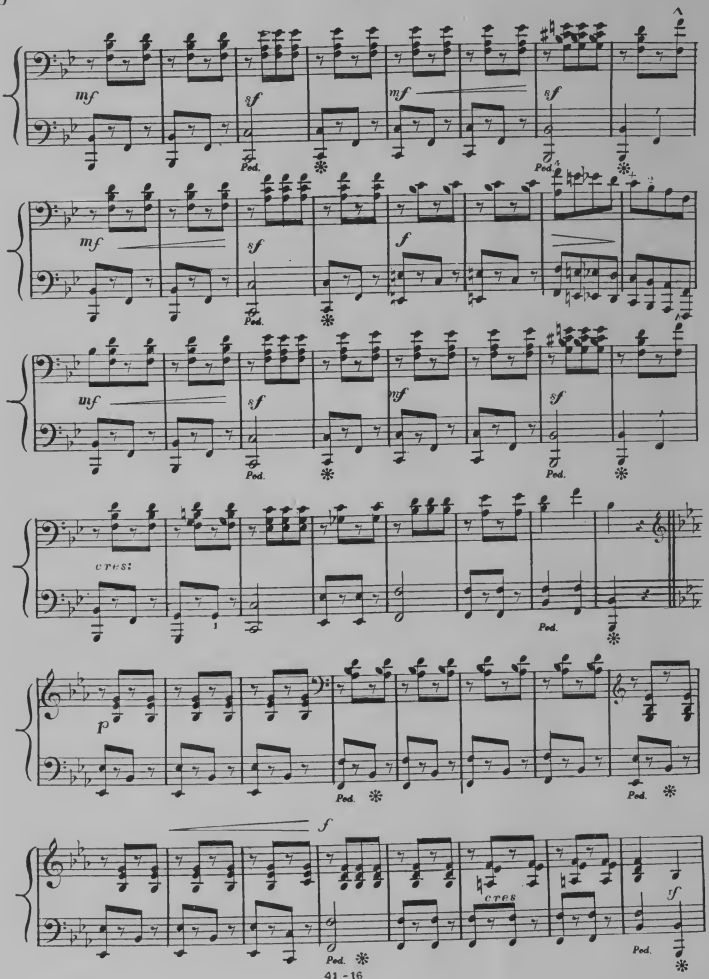
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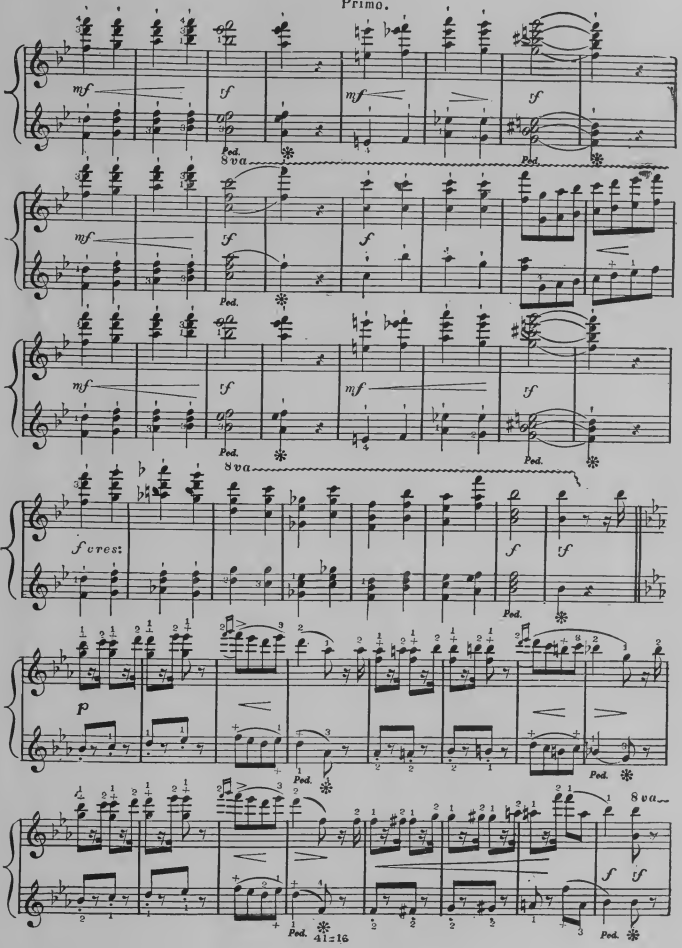
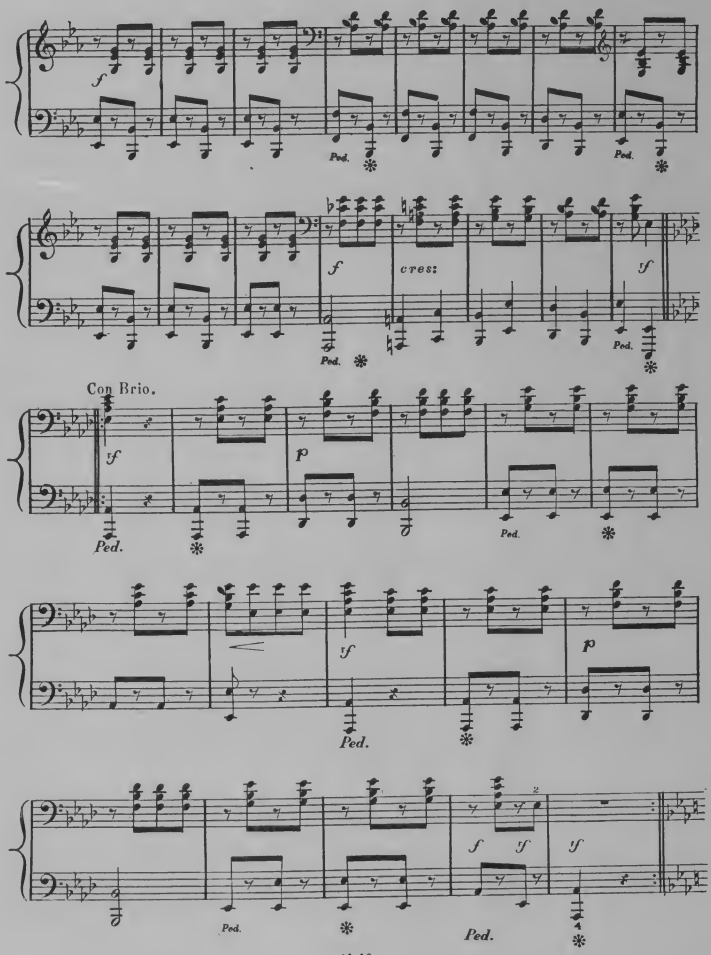
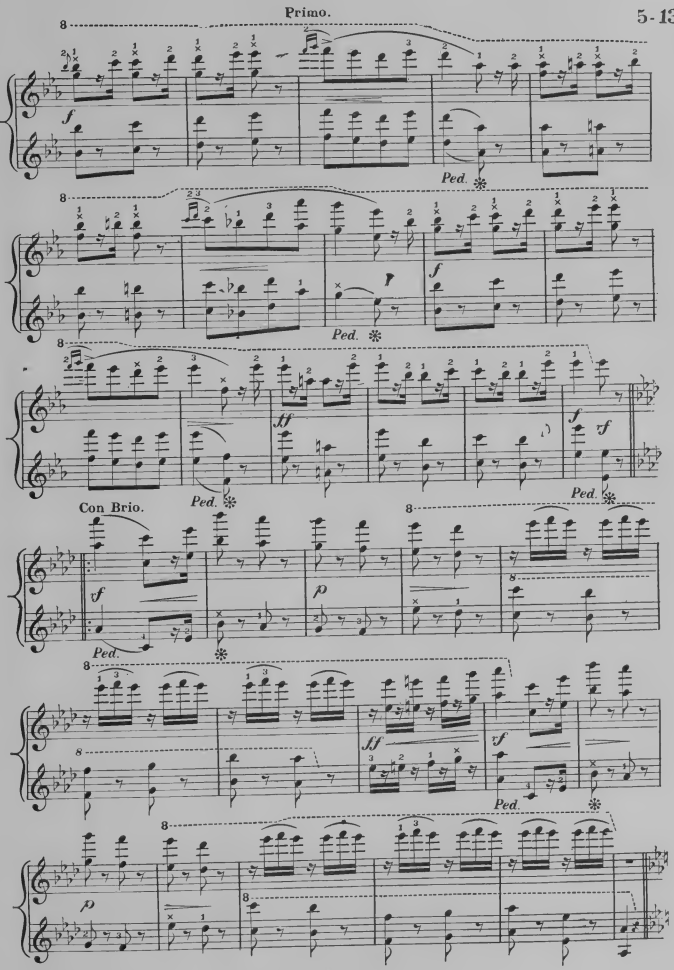
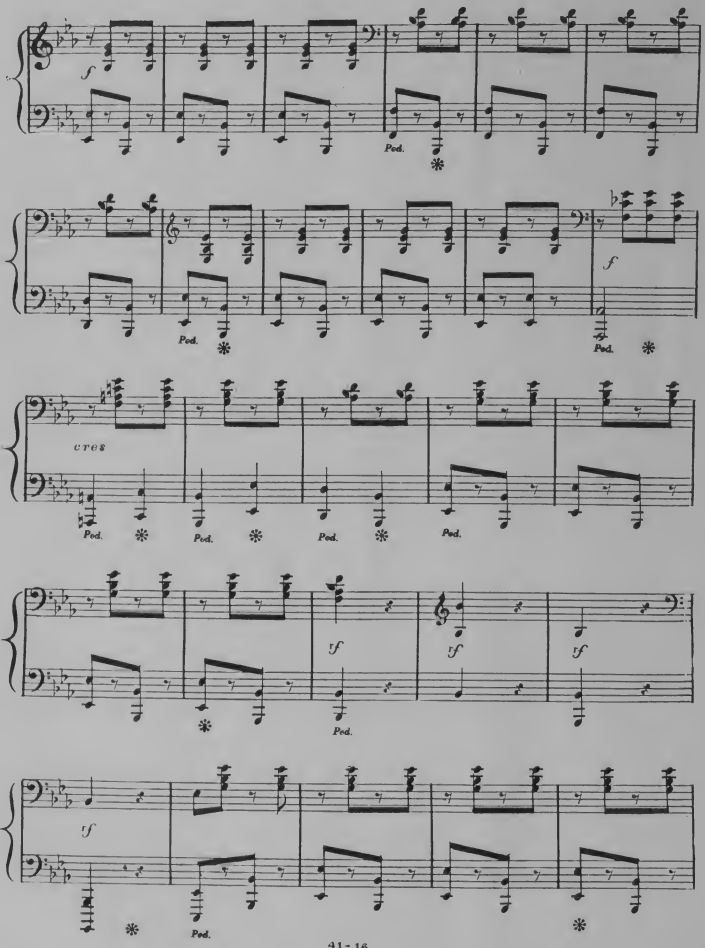
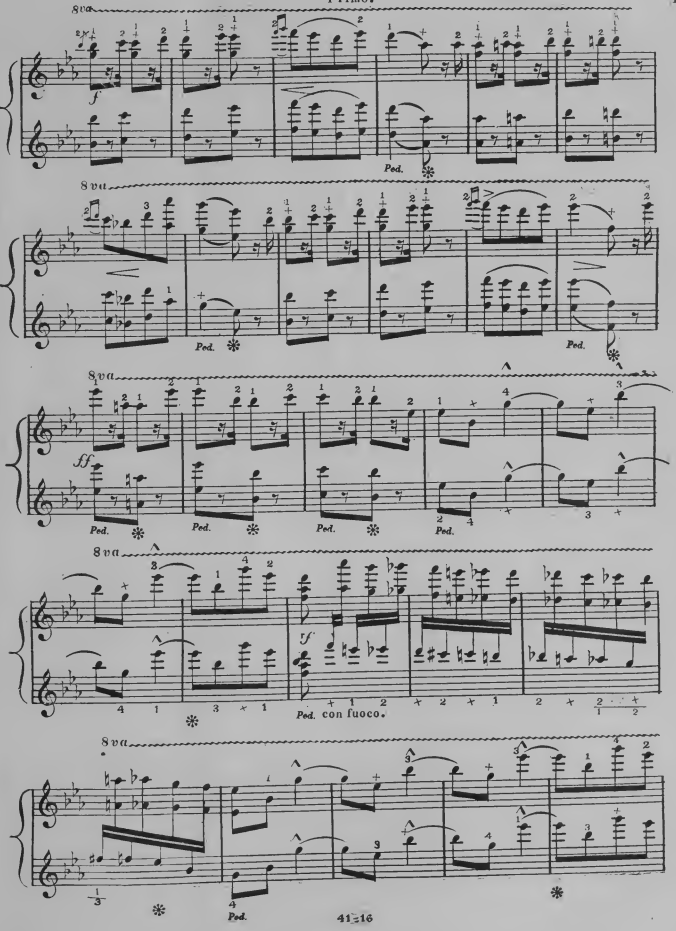
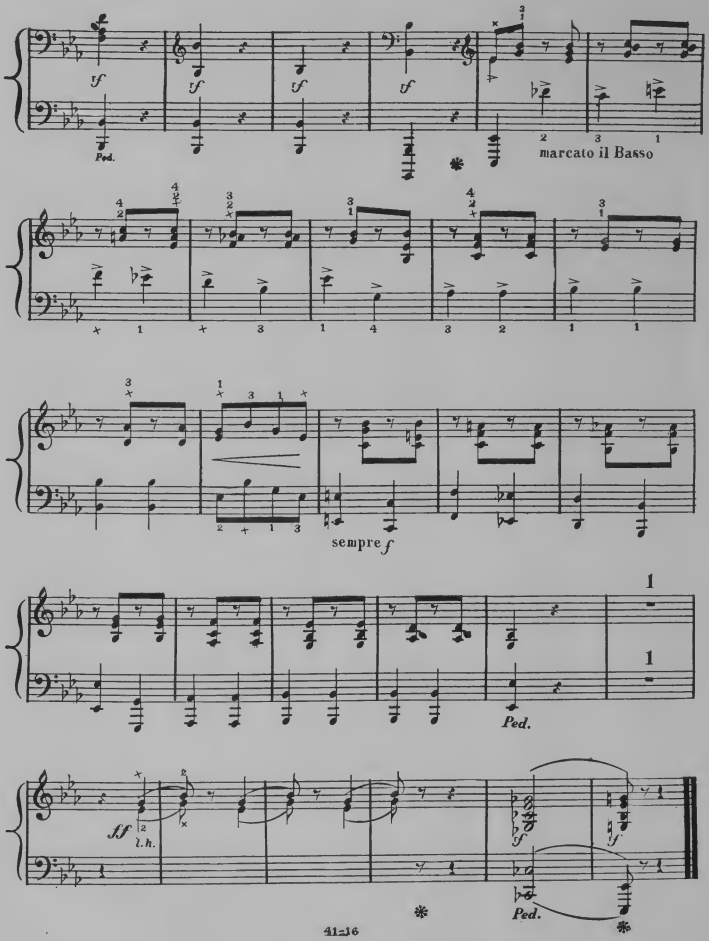

mf
f
mf
f
Ped.
8va
mf
f
f
Ped.
mf
f
mf
f
Ped.
8va
f cresc.
f
tf
Ped.
p
Ped.
Ped.
8va
f
tf
Ped.
Ped.
41:16

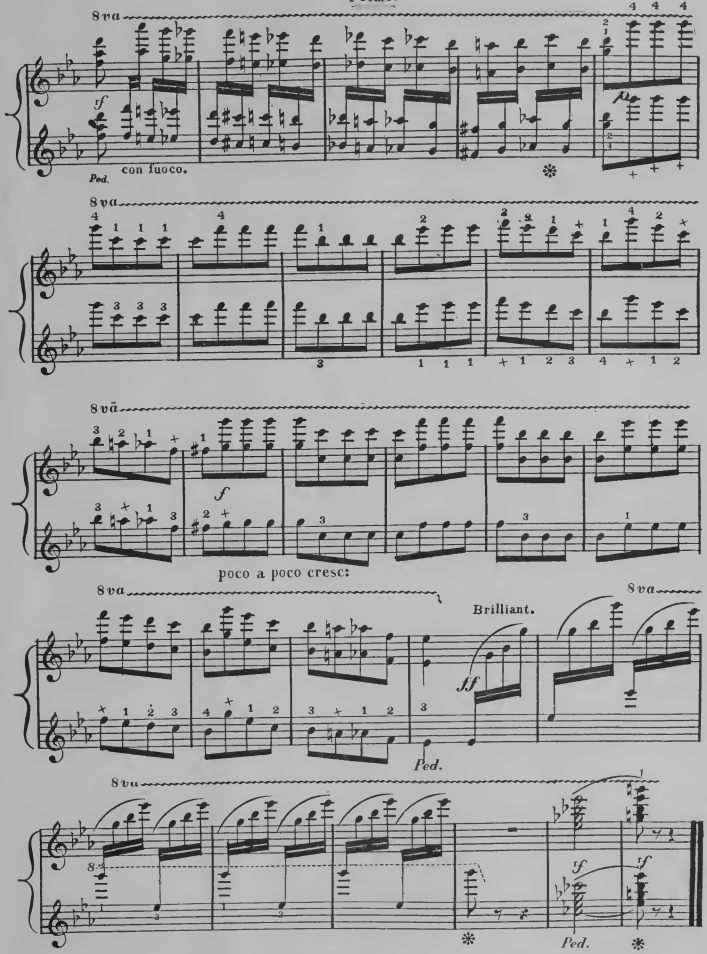

f
Ped.
Ped.
f
cres:
f
Ped.
Con Brio.
tf
p
Ped.
Ped.
tf
p
Ped.
f
f
f
Ped.
Ped.


Primo.
Ped.
Con Brio.


f
Ped.
f
Ped.
Ped.
cres
Ped.
Ped.
Ped.
Ped.
tf
tf
tf
Ped.
tf
Ped.


8va
f
Ped.
8va
Ped.
Ped.
8va
ff
Ped.
Ped.
Ped.
Ped.
8va
tf
Ped. con fuoco.
8va
Ped.


Ped.
marcato il Basso
sempre f
Ped.
ff
l.h.
Ped.


8va
con fuoco.
Ped.
8va
8va
f
poco a poco cresc:
8va
Brilliant.
8va
ff
Ped.
8va
sf
sf
Ped.

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